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OLD ENGLISH PORCELAIN.

THIRD AND CONCLUDING ARTICLE.



Fig. 25. — WORCESTER.

VASE, WITH LANDSCAPE IN SEPIA. (About $\frac{1}{4}$.)

COLLECTION OF MR. R. W. BINNS, F. S. A., ETC.

the late Bishop Sumner's effects. It is of a Corean Japan pattern, of the most dainty execution, both as regards painting and gilding, and from the quality of the ware would probably be of no later date than 1770.

In addition to these recognized "factory marks," there will often be found upon Worcester, in common with other old porcelain, some one or other of a tolerably numerous list of small marks, called "workmen's marks." These have been collected by Mr. Octavius Morgan, F. R. S., and embodied in a paper upon the subject. Among them may or may not be included a character resembling a script W, which has been considered by some persons as the initial of Dr. Wall's surname, or that of the city of Worcester. These workmen's marks are small, of various forms, and generally placed on one side rather than in the centre of the reverse of a piece: in fact, they do not seem to claim importance, and may have been added by the workman to one article out of a certain number, as a claim to proportionate remuneration.

The Worcester marks were doubtless largely imitated by the manufactory set up shortly after that of Worcester at Caughley (locally pronounced as if spelt Calf-ly), in the adjacent county of Shropshire. Most of the old Worcester porcelain is found to be of an ivory tint, inclining toward green, especially when held up to the light. That made at Caughley, however, tends toward a rather bluish gray, so that there would appear little danger of confusion between the two wares, were it not that Worcester paste varies very much, and certain mixtures had the undoubted peculiarity of turning toward a very similar gray when a little over-fired. The Worcester

WITH regard to the marks to be found upon old Worcester, I am of opinion, other authorities to the contrary notwithstanding, that no confusion need occur. The early and simple wares in blue and white are usually marked with the blue crescent. Finer ware, and especially that grounded in blue, including the blue "scale," was commonly found with the "square mark," so called; while one particular pattern seems to have a mark consisting of the two Chinese characters signifying Ta Ming, a dynasty of China extending from 1368 to 1619. In addition to these marks we find occasionally, upon specimens affecting a Dresden style of decoration, the "crossed swords," accompanied by numerals placed below or between their hilts, while all of Chamberlain's goods bore the name written or printed. One more completes the short list of factory marks upon Worcester, and this occurs rarely, as it is probably the result of an accidental omission to mark the articles at the usual stage of manufacture. This is the gold crescent, a mark which I saw for the first time upon every piece of an early and most minutely decorated service acquired by myself, at Farnham Palace, at the sale of



Fig. 26. — PLYMOUTH.

CENTRE-PIECE. (About $\frac{1}{4}$.)

COLLECTION OF MR. W. EDKINS, BRISTOL.

times as a mark, but, as I think, erroneously, and through confusion with the Turners of Lane End, who never manufactured porcelain, but were inventors of a fine ironstone-ware, upon which they printed the name of "Turner."

While these and some other manufactories of less importance were engaged in making soft or mixed porcelain in various parts of England, a druggist at Plymouth discovered the material for making the true hard paste of the Orient, and took out a patent in 1768, which he continued to work for about twelve years, when he abandoned the undertaking, and sold the patent to Richard Champion, of Bristol, a merchant trading to the American colonies. The earlier Plymouth porcelain is understood to have been coarse, and its decoration commonly to consist of patterns borrowed from the Chinese. Improvement is found later both in paste and painting, although no very high standard appears to have been reached. Bone, the enameller, is stated by Marryat, through some mistake, to have been employed at the Plymouth works; but he was



Fig. 27. — PLYMOUTH.

COFFEE-POT. (About $\frac{1}{4}$.)

COLLECTION OF LADY C. SCHREIBER.

"transfers" were successfully repeated at Caughley in great quantities, and it would be difficult to say where the imitations ceased.

It must not be supposed, however, that Caughley had no specialties of its own: it has the credit of having invented or adapted from the Chinese the famous "willow pattern," as well as many other designs which became deservedly popular. About 1820 the Caughley factory, then having been removed to Coalport, issued a very beautiful ware, specimens of which are found marked with an elaborate impression in red from an engraved plate, setting forth that they are "feldspar porcelain," patented by John Rose & Co., who received a gold medal for the invention. At a still later period the Coalport (or Coalbrookdale) manufactory produced some clever imitations of old Sèvres, both decorations and marks being repeated with equal success; but they are not likely to deceive those who discriminate between hard and soft paste.

The initial S, or the full word "Salopian," is the recognized factory mark of the early days of the Caughley works, but a series of disguised numerals sometimes appears. The name of Turner, the founder of the establishment, is also stated to be used sometimes as a mark, but, as I think, erroneously, and through confusion with the Turners of Lane End, who never manufactured porcelain, but were inventors of a fine ironstone-ware, upon which they printed the name of "Turner."

While these and some other manufactories of less importance were engaged in making soft or mixed porcelain in various parts of England, a druggist at Plymouth discovered the material for making the true hard paste of the Orient, and took out a patent in 1768, which he continued to work for about twelve years, when he abandoned the undertaking, and sold the patent to Richard Champion, of Bristol, a merchant trading to the American colonies. The earlier Plymouth porcelain is understood to have been coarse, and its decoration commonly to consist of patterns borrowed from the Chinese. Improvement is found later both in paste and painting, although no very high standard appears to have been reached. Bone, the enameller, is stated by Marryat, through some mistake, to have been employed at the Plymouth works; but he was still a child at the date of their establishment, and is found to have been first apprenticed at Bristol, where his indentures appear on the parish books. The astronomical sign of the planet Jupiter is usually given as the "factory mark" of Plymouth, but it is frequently found upon other wares, and I have seen it side by side with the Bristol "cross mark" on the same piece of porcelain. The same device has been included by Mr. Morgan in the list of "workmen's marks," and should be allowed to remain there. (Figs. 26 and 27.)

The Plymouth manufactory best deserves a reputation as the parent of that at Bristol (Figs. 28-33), which, although it was probably the author of some few finer and more ambitious productions than ever came from Plymouth, was even more short-lived. Both in turn succumbed to the difficulties and expenses attendant upon the making of hard porcelain in England. Champion failed in 1777, having previously offered to sell his patent to Wedgwood. An obscure establishment at New Hall continued to make small articles and modest services of hard paste, during a short period, under Champion's patent, which had been purchased; but as a

different material was shortly made the base of their manufacture, these works can hardly be considered as the successors of Bristol.

With regard to the factory marks in use at Bristol, it is believed that only one has been claimed, the "cross mark," which is found in blue under the glaze upon specimens decorated in that simple way, and more commonly in a sort of slate color over the glaze. It is a mere St. Andrew's cross, hastily traced, and usually accompanied by numerals or some other devices. The numerals are now understood to be the private marks of the decorators. Henry Bone, the enamel painter, who was bound apprentice to Champion at the age of seventeen, is believed to have signed his work with the number 1, and, judging from three specimens marked with that figure which I have at this moment before me, I am not disposed to credit the young artist with any very remarkable precocity of talent. Very beautiful medallion portraits, in the style of those by Wedgwood, were produced at Bristol, and often framed with very delicately modelled flowers. Some of these have realized very high prices. Bristol figures are rare and expensive, and they should be received with great caution. It is probable that the greater part of the figures which claim to be Bristol are of Bow make, that factory having undoubtedly turned out some nearly hard porcelain.

A few handsome vases produced at Bristol in the Worcester style have occasionally appeared, and have brought long prices, notwithstanding the eccentric painting characterizing most of them. Very pretty and choice tea services were also issued, painted with flowers and festoons, and seldom or never having any ground color. None, however, are of remarkable excellence; but specimens of two well-known tea services, made as electioneering presents for and from Edmund Burke, have realized about £90 and £60 respectively. They are prized simply as curiosities, and possess no intrinsic merit.

A noticeable peculiarity of the ware, which may be seen in those specimens that have been turned upon the wheel, is a spiral irregularity upon the surface of the article, not perceptible to the touch, perhaps, but rather in the color or density of the



Fig. 28. — BRISTOL.

BENJAMIN FRANKLIN PLAQUE. (Actual size, $7\frac{1}{8}'' \times 8\frac{3}{4}''$.)

COLLECTION OF MR. WILLIAM EDKINS, BRISTOL.



Fig. 29. — BRISTOL.

FIGURES OF WIND AND WATER. (About $\frac{1}{4}$.)

COLLECTIONS OF MR. CALLENDER, F. R. S., AND THE AUTHOR.



Fig. 30. — BRISTOL VASE.

(About $\frac{1}{2}$.)

COLLECTION OF MR. FRANCIS FRY, F. S. A.

with his work upon *Marks and Monograms* a long and very able article upon "Lowestoft" china, in which he certainly makes a vigorous and well-sustained attempt to prove that the chief manufacture in those works was of hard paste, and that the great quantity of Oriental porcelain with which England remains flooded to this day is no other than the hard paste produced at Lowestoft. I refer to what is commonly classed in this country as "Indian," which was manufactured at Canton, in China, primarily under the influence of the East India Company. Its paste is never so fine as that made at King-te-tching and the other porcelain centres of that country, being of a grayish tint more or less tinged with iron. The patterns are frequently minute flowers in dry and lifeless colors, sparsely scattered over the white ground, sometimes with and sometimes without borders of finely traced diaper. Another style has grounds of mosaic, and numerous little panels filled with scenes and figures in colored enamel, or with hastily drawn vignettes in black or red. Such panels are sometimes found decorated with scenes and figures of a European character, but always showing by their faulty treatment and want of proper perspective that they could not have been executed by European artists. Occasionally both styles of decoration are united. Of constant occurrence upon this "Indian" china, are coats of arms, crests, and initials, and few old families in America are probably without some relics of this description; while in New England especially it is likely that there may

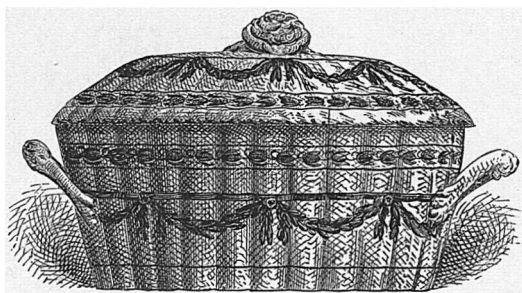


Fig. 31. — BRISTOL.

BOWL AND COVER. (About $\frac{1}{2}$.)

GEOLOGICAL MUSEUM, LONDON.

paste. This was owing to the imperfect mixing of the materials, and is also seen in Plymouth. The Bristol porcelain is of a grayish tint, and often resembles in color and feel the "Indian of Canton." Gilding of a high quality is often met with upon the better specimens, and some of them exhibit evidences of taste in arranging the design, as well as considerable experience on the part of the workmen in carrying it out.

Turning to my notes of prices, I find that at Mr. Bohn's sale of March 16th, 1875, a curious pair of white and gold Bristol sphinxes, supposed to be portraits of Kitty Clive and Peg Woffington, six inches high, brought £22. At a sale just previously, an oval tureen, with festoons of flowers and gilt borders, fetched £65, and a sweetmeat stand of shells, sustained by a dolphin upon rock-work, £42. At Mr. Edkins's sale the large vases sold very high, even up to £300. But such prices brought into the market more of this ware than was supposed to exist, and it is doubtful if Bristol will ever again be so highly prized.

One more manufactory of "hard paste" remains to be noticed. A contemporary author, whose name will always be connected with pottery as that of a deservedly eminent authority,¹ has incorporated with his work upon *Marks and Monograms* a long and very able article upon "Lowestoft" china, in which he certainly makes a vigorous and well-sustained attempt to prove that the chief manufacture in those works was of hard paste, and that the great quantity of Oriental porcelain with which England remains flooded to this day is no other than the hard paste produced at Lowestoft. I refer to what is commonly classed in this country as "Indian," which was manufactured at Canton, in China, primarily under the influence of the East India Company. Its paste is never so fine as that made at King-te-tching and the other porcelain centres of that country, being of a grayish tint more or less tinged with iron. The patterns are frequently minute flowers in dry and lifeless colors, sparsely scattered over the white ground, sometimes with and sometimes without borders of finely traced diaper. Another style has grounds of mosaic, and numerous little panels filled with scenes and figures in colored enamel, or with hastily drawn vignettes in black or red. Such panels are sometimes found decorated with scenes and figures of a European character, but always showing by their faulty treatment and want of proper perspective that they could not have been executed by European artists. Occasionally both styles of decoration are united. Of constant occurrence upon this "Indian" china, are coats of arms, crests, and initials, and few old families in America are probably without some relics of this description; while in New England especially it is likely that there may be found numerous remains of services and ornaments, ordered expressly through some friend or relative connected with the trade to China,—which was established early,—and painted with the owner's armorial bearings or the initials of his own or his wife's name.

Some years ago I obtained the following from an eminent porcelain chemist, who has been Minton's *chef* at Stoke during a great number of years, Professor Arnoux:—"At Lowestoft or the neighborhood there is no clay pit for the manufacture of hard porcelain; some nodules of decomposed granite

¹ Mr. William Chaffers, in *Marks and Monograms upon Porcelain*, 3d ed., pp. 612-640.

may be found, and the white clay which may be extracted from these is certainly kaolin; but it could not be the base of an extensive manufacture. I agree certainly with you in your assertion, that none of the so-called Lowestoft was painted there; that the table sets to which you are alluding were painted in China, according to orders sent from England through the East India Company's officers, and executed, like the rest, in the Chinese factories in the neighborhood of Canton. It is the porcelain manufactured for the Barbarians; it is grayish, thick, with an uneven surface, deficient in all the niceties and finish of execution which characterize the porcelain of King-te-tching and the true porcelain districts of China. The opinion of Jacquemart, that this kind of porcelain may have been produced in India proper, cannot be supported."

Upon the same subject, Mr. Augustus Franks, F. R. S., of the British Museum, writes, in November, 1877:—"While, however, the 'Indian' china has on one hand been attributed to Japan, it has on the other, and by a still more singular hallucination, been ascribed to Lowestoft in England. There can be no doubt that there was a considerable manufactory of porcelain at Lowestoft, but this was the usual English soft paste. A few specimens of white Oriental porcelain may have been decorated there, such as one belonging to Lady Charlotte Schreiber, but they must be rare, as most of the services of such porcelain with European decorations seem to belong to an earlier date. The supporters of the Lowestoft theory (which is now, however, nearly exploded) must have been embarrassed by the enormous number of specimens that exist, and by the occasional occurrence of dated examples, too old for the invention of the so-called hard paste at Lowestoft."

The reader may infer that Mr. Franks believes no hard paste was ever made at Lowestoft, but it would not appear unlikely, from the fact that its material existed in that neighborhood in small quantities, that some experimental ware may have been manufactured, in imitation of what had been done at Plymouth and Bristol. That such specimens should appear with "Indian" decorations is most natural, when we consider that such decoration was commonly employed upon all porcelain at Lowestoft, and often also upon the contemporaneous Staffordshire wares; and isolated instances of this sort which are reported ought not to be received as any proof of the truth of a theory which has been characterized as "one of the most astounding impostures of modern times."

In conclusion let me say, that I believe that old English porcelain, with its robust treatment and strong individuality, will be the more prized as it is the more widely known and carefully studied; and that many of the beautiful specimens which pass from time to time in review at the great sales in London, and are found on loan at the South Kensington Museum, would be of great value as models for those ceramic manufactures which are every day establishing a better claim to consideration in the United States.

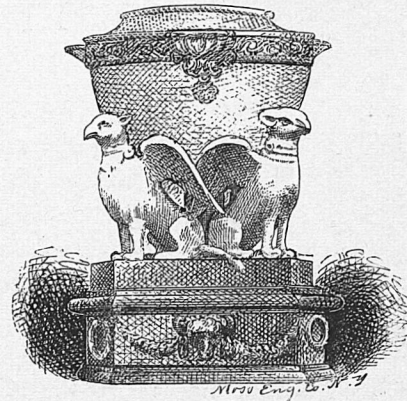


Fig. 32.—BRISTOL.

TRIPOD VASE OF WHITE CHINA. (About $\frac{1}{4}$.)

COLLECTION OF LADY C. SCHREIBER.

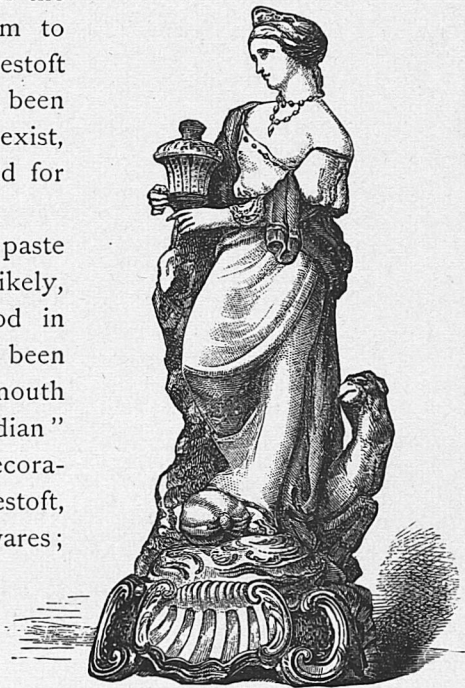


Fig. 33.—BRISTOL.

STATUETTE OF ASIA. (About $\frac{1}{4}$.)

COLLECTION OF MR. WILLIAM EDKINS, BRISTOL.

THOMAS L. WINTHROP.